



Everson Museum of Art, Syracuse, New York

Work from

EXPERIMENTAL TELEVISION CENTER BINGHAMTON, N.Y. SEPT. 19 TO OCT. 2, 1972

Video in its myriad forms, especially as a tool of the artist and the community in general, is now becoming, I feel, a major art museum form, one which will expand the museum's public, improve its relationship to the living artist, and finally change its role as an educational institution. With video, it is now possible for the art museum to enter new areas, i.e. social, educational, political, scientific, etc., with a new aesthetic based on information theory and on the already considerable body of video work now available.

The establishment here, of what I believe is the first video department and continuous video program at any public museum in the United States, in March 1972 came as a result of my early conversations with Nam June Paik, with Frank Gillette and later with the museum's curator of video arts, David Ross. Ross began planning the department roughly six months before it was actually established. Its basic idea was that of providing artists with access to the form.

He went on to develop an exhibition format for video art, a small video archive, a community oriented education program, and an initial plan for promoting the museum's participation in the Cable T.V. System to be established in Syracuse during the next few years. A substantial donation from the Rosamond Gifford Foundation provided the basic hardware for the department.

This exhibition is the second co-operative venture between the Everson and the Binghamton T.V. Center. The first was the exhibition devoted to Charlotte Moorman and Nam June Paik in January 1970, for which the Center provided much needed technical assistance. The present exhibition is a highly important and comprehensive presentation of the Center's total involvement in the video field.

James Harithas, Director
Everson Museum of Art

The artist is not ahead of his time, he is in it. The consumer is living in the past. Video breaks down that gap.

— Mike Goldberg
Intermedia, Vancouver

The development of a popular art-oriented television system as a technically viable and universally accessible process, is the object of an increasing number of artists. This comes as a result of the generally acknowledged breakdown of the barriers built during the past three decades by an essentially one-way, solitary input information network; the effect of which has been to isolate the receiver, rendering him anonymous, powerless to effect the process and ironically, complacent as a direct result of it.

With the promulgation of the new aesthetics based on utilizations of the insights of Fuller, Weiner, McLuhan, Dechert and others. The artist along with the viewer in general is coming to regard both the public and commercial television structure as incapable of producing little more than a nascent information olio, ideologically split and essentially closed. The public broadcasting avant-garde offers a kind of "culture enrichment," though more often than not it denies both the appearance and growth of new indigenous talents, while the long abandoned commercial networks continue to fill the air with "vuzac." This term, defined by composer and video artist Nam June Paik during a recent symposium on video arts, refers to the subliminal, sedative qualities of most television programming. It is the vuzac quality, for instance, that makes it possible for one to make an abrupt switch from a televised body count to an "I Love Lucy" re-run without losing a train of thought. In cybernetic terminology, the medium as a whole suffers from misconceptions of sensitivity and stability which affects decisions relating to both system access and input.

For twenty-five years, the television viewer has been conditioned (as have most consumers) to accept a passive receptor status. In all but the most enlightened situations, television programming is controlled by a stability seeking cybernetic corporate structure. For a variety of seemingly sound economic and technical reasons, e.g., high production costs, prohibitive capital expenditures, a limited range of frequency assignments, etc., upstream access and significant input has been denied. Most astounding has been the lack of concerted popular pressure to change the system. Analogously, the viewer is taught to read television, but at the same time he is systematically denied access to pen and paper. Two questions help to underscore this situation. First, how can the apparent imbalance between television information input facilities of our consumption oriented society be brought into line with an almost non-existent popular output? Second, what means will be used to change the information structure to better reflect the open-ended nature of our culture as a whole?

This exhibition of video tapes and related works by the Experimental Television Center of Binghamton, New York represents in its totality, an answer to these questions.

Ralph Hocking, along with Ken Dominick, Sherry Miller and Robert Diamond formed the Experimental Television Center (ETC) in July 1971. Their intent, to paraphrase Hocking, is to bring together artists, educators, and the community in general in our open-ended community television production center and workshop. Using low cost portable video equipment (including early "hand-rewind" SONY portapaks) ETC has turned on hundreds of people within the Binghamton community to the fact that they can make their "own" television, and that none of the established forms need be employed.

"Response was slow at first," noted Dominick, "people had trouble getting beyond the 'toy' stage of video use." After several months, their free approach led to a series of interactions with the form not found in most traditionally oriented media centers.

Nam June Paik and Shuya Abe built a video synthesizer and chroma keyer in Binghamton, but unlike the synthesizers built for relatively restrictive TV studios, the ETC synthesizer is available to artists from all over as well as those interested within the greater Binghamton community. To my knowledge, this is a situation without comparison anywhere in the country.

For a great deal of the uninitiated public, much of the TV work turned out of non-corporate situations may prove unreadable. This paradigm, associated with receptor boredom and rejection, will wane, I believe, as people become more selective in what they watch, accustomed to limited audience programming, and begin to regard the emergence of the artist in a system that has previously kept Jack Webb in residuals and re-runs and untold genius in poverty and obscurity.

Once the people realize that the right to produce television need not develop out of a major marketing scheme, a true

respect for the value and power of the medium will develop. The people will use the television technology as a humanizing element for getting closer "to" each other and talking "to" each other.

A well-developed cable television system provides the potential for applying these methods to the community. A system that values everyone as both consumer and producer can be built in cities like Syracuse.

The television work in this exhibition along with the specific performances and constructions, give us an idea of the information that at present is not translated from producer to viewer without some kind of display context. The work (structurally sound but still crude by a broadcast technician's standards) is rich in content. This break from the technical restrictions of broadcast television, brought about in effect by the development of 1/2" video hardware and software, is in reality freeing the form. This new free form medium can accept both new information and develop a structure to support it.

Foreseeable is an information network with room for both the artist and the poet, the powerless and the invisible, as well as "Let's Make a Dealers," and "Lucy Lovers." The promise of inexpensive video cameras and video taping relates this work to the very specific communications problems of any city. Although no center like ETC exists in Syracuse, some visible structures such as the Syracuse Cable Coalition, the Consumer Protection Bureau, University Union and the Coalition for Quality Broadcasting, are developing. Facilities open for the community exist in general form at the Everson and at the University. The cultural, educational, governmental, political and service institutions, however, share responsibility with the people of the community towards the development of this vital community resource.

Video art is an important component and the result of alternate access and input. The true significance lies in the re-establishment of a natural context in which to view the change.

David A. Ross
Curator of Video Arts



EXPERIMENTAL TELEVISION CENTER BINGHAMTON, N.Y.

The Experimental Television Center, located at 164 Court Street, Binghamton, New York, is a not-for-profit educational corporation involved in the investigation of the potentials of television. The Center has been operating since July 1971 and is engaged in several different areas. We make available, free of charge, portable videotape equipment, both portapack and playback systems, to interested groups and individuals from the area and around the state for a variety of purposes as defined by the users themselves. Equipment can be used at the Center in a production situation or, more often, taken out. Public access to the local cable channel will be available through the Center's weekly program. The Center also consults with educators on all levels to develop, explore and help implement new uses of television in education. We are also concerned with the investigation of the artistic potentials of video and have made equipment available and collaborated with artists from all over New York State in the exploration, production and exhibition of the video arts. Nam June Paik and Shuya Abe have built a Video Synthesizer and Chroma Key Switcher for the Center and it has been used extensively by these artists as well as the community in general. We feel that there is a great need at the present time to explore and implement video for both communication and expression. We would like to thank the New York State Council on the Arts for their support of the Center.

CREDITS

Photography by Michael Shaw
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DAILY PERFORMANCE SCHEDULE

**Schedule of events and constructions
(all in Gallery B unless otherwise noted)**

- ★ **TV Bed Performance by Charlotte Moorman**
1:00 and 3:00 on September 19 and 20
This piece is a collaborative work by Ralph Hocking, Sherry Miller, Nam June Paik and Charlotte Moorman. A bed will be constructed out of ten video monitors. They will play pre-recorded tapes and off-the-air network broadcast material. Reclining upon that bed, Miss Moorman will perform a concert on the TV cello.
- ★ **Video Construction by Ken Dominick**
All day September 26, 27 and 28
An assembled grouping of nine large video monitors, each connected to a separate vtr deck, will playback pre-recorded tapes of objects and spaces within the museum itself. When viewed as a total form, the montage of images will form an electric mosaic object reconstruction. The space within the dismembered object represents an introduction of the physical form (the monitor) contrasting it with the electrical reconstruction of space that video tape provides.
- ★ **Three Channel Video Performance by Shigeko Kubota**
1:00 and 3:00 on September 30
Three separate monitors and playback systems will display the Marcel Duchamp — John Cage Chess match and Europe on a Tape a Day, with slight time variations. Sound Track by John Cage.
- ★ **Minimal Piano Performance by Nam June Paik**
11:59 p.m. on September 30 in auditorium
The composer, video artist and avant garde musician will perform a rare piano performance. Included in the midnight program will be work by Hennig Christiansen and others.
- ★ **Jazz Concert/Video Synthesis Chroma Key Interface by Open Channels**
2:00 p.m. on October 1 in auditorium
Don Tipton, Bill Sharon and Mark Nash, three Boston musicians, will perform in concert in conjunction with Paik-Abe Video Synthesizer and Chroma Key Switcher.

All performances are free and open to the public!



Charlotte Moorman

Miss Moorman was born in Little Rock, Arkansas and received a Masters Degree in Music from the University of Texas. Her postgraduate study was done on the cello at Julliard, and she played in the American Symphony Orchestra under Leopold Stokowski. In 1963 she co-founded the New York Annual Avant-Garde Festival, and has organized it for seven consecutive years. She has made several appearances with Mr. Paik in the performance of both musical and video events, including a show at the Bonino Gallery in New York City in 1971 and the Everson Museum in 1972.



Photo by Peter Moore

Robert Diamond

Robert Diamond is the engineer for the Experimental Television Center. Diamond, who received his B.S. in System Science from Brooklyn Polytech, collaborated with Paik and Abe in the development of the Binghamton Synthesizer. Formerly, Diamond worked on, among other things, combustion stability projects for the N.A.S.A. Apollo Project, scenic designing for multi-media theater events, hardware and software systems for Xebec Computer Systems, and several education projects.

Kenneth Dominick

Kenneth Dominick, Coordinator of Experimental Television Center, received his B.A. in Art History from Allegheny College in 1970. Since then he has shown his work in the SUNY Binghamton Student Show, and the eighth annual Avant-Garde Festival in New York City.

Ralph Hocking

Ralph Hocking, President of the Experimental Television Center, received his B.S. in Art Education from Eastern Michigan University in 1959. After earning his M.A. in sculpture at the University of Michigan, he held a number of teaching positions leading to his present post at SUNY, Binghamton. Hocking has shown his pottery and sculpture in various museums in Ohio, Michigan, New York, Indiana, and Pennsylvania. In 1971, he exhibited photography and video tape at Allegheny College in Meadville, Pennsylvania, the Corcoran Museum in Washington, D.C., and at the Avant-Garde Festival in New York City.

Sherry Miller

Sherry Miller received a degree in psychology from Allegheny College in 1969 and an M.S. in Education from SUNY Buffalo in 1971. Since that time she has served as administrative assistant for the Experimental Television Center.

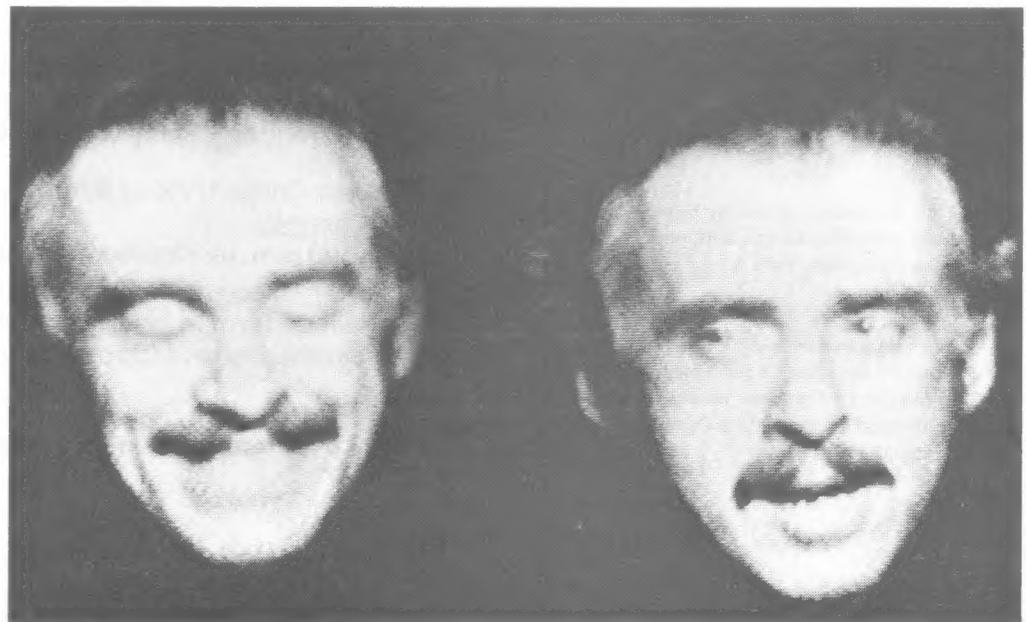
Nam June Paik

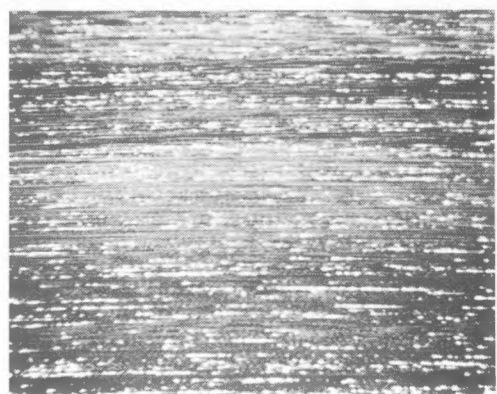
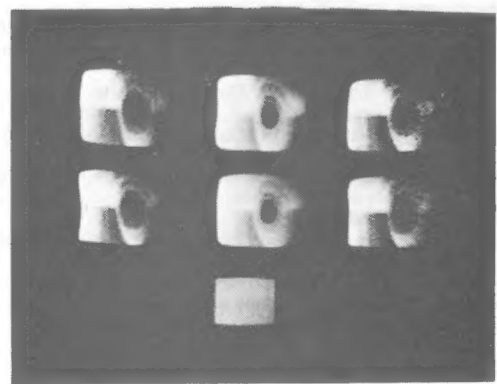
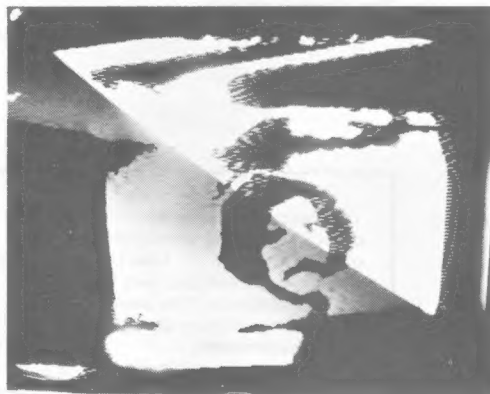
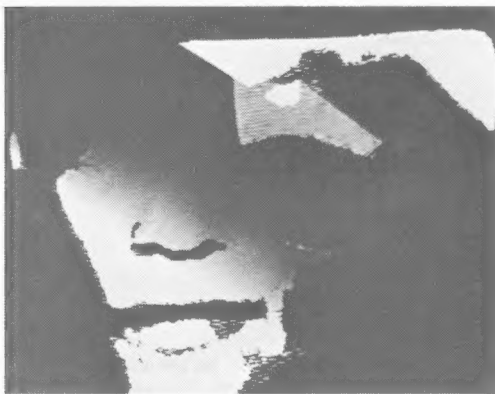
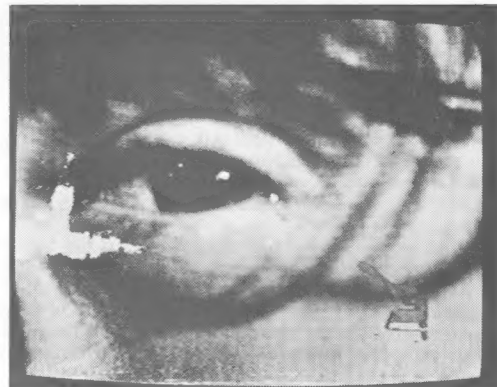
Nam June Paik was born in Seoul, Korea, in 1932. He graduated from the University of Tokyo in 1956 in Aesthetics. He studied music, art history and philosophy at the University of Munich, Freiburg conservatory and the University of Cologne in Germany between 1956 and 1958. From 1958 to 1961 Mr. Paik did experimental work in the Studio for Electronic Music of Radio Cologne. He was appointed Artist in Residence at WGBH-TV in Boston in 1969 and at WNET, Channel 13, in New York in 1971. To his credit are numerous shows and performances. He has been instrumental in the exploration of television as a creative medium, and has been called the "George Washington" of the alternative television movement. For the last year he has worked extensively with the Experimental Television Center in Binghamton.



Shuya Abe

Shuya Abe was born in 1932 in Miyagi, Japan, and has degrees in experimental physics and electrical engineering from Tohoku University. He has been engaged in the research and development of video materials for the past fifteen years and has held the position of Assistant Director in the Research and Development Department of the largest commercial TV network in Japan. He came to the United States on the invitation of WGBH-TV in Boston and won the John D. Rockefeller III fund grant on citation for extraordinary achievement in video art. He was also on the faculty of the California Institute of the Arts and was technical director of the Mixed Media Lab. His brilliant engineering helped to make possible the Paik-Abe Video Synthesizer, one of which is located at the Experimental Television Center, in Binghamton.





Center

Old men start when they peel out.
 John the blind man is tapping on the sidewalk.
 A man with blond hair is combing it.
 One of the young women shifts the paper bag in her arms.
 Ralph is on the phone.
 A woman wearing floral bell-bottoms opens the Celeste door.
 Sherry types.
 Ken comes back from lunch.
 A sign on the front door reads, "The Community Center for Television Production", and farther down, "In case of emergency notify Ralph Hocking, 2 Front Street, 723-8542."
 The phone is ringing.
 The white bulletin boards are full but we are starting over.
 Spaghetti and Meatballs with Italian salad costs \$1.50.
 Nam June is at the bus station.
 Bob, Pat and Jennifer were almost killed in Massachusetts.
 Cleveland is leaving with two portapacks.
 Sherry and Ralph are talking.
 Sam says the place is a mess.
 Sears has everything.
 Joe is playing the Beggar's Opera tape.
 Where did Gus go?
 One of the gray microphone extensions does not work.
 Pat is on the phone.
 The petty cash is in the drawer.
 Joan is here.
 Sandy will return the equipment Thursday after school.
 The policeman came up here and watched a tape.
 Buzz Ralph and tell him.
 Sherry says buzz Ralph and ask him.
 Paul wants to know what is wrong with the playback deck.
 Some fool switched off the power to the refrigerator and clock last night.
 He said he was bringing it back this morning.
 George already returned it.
 Angel's got the truck.
 Kathy's been on the phone for an hour.
 When the fire whistle blows you have to stop talking.
 Doug is fixing the Plymouth.
 Peter and Gary made a nice tape.
 That one doesn't work.
 Nam June fell asleep watching the tape.
 Linds wants to know if Tony's is open.
 Ralph is on the fourth floor.
 Bob is going to fix it tomorrow.
 She took three tapes.
 Ken comes in at 10:00.
 Nobody can find the phillips screwdriver.
 The phone is ringing.
 The ashtrays are full.
 Russ wants to know what time the band should be here.
 Hamburgers are \$.35 at Miltons.
 Stento and his friends are coming in to see the tape at 7:00.
 Joan is leaving for New York with the video projector.
 Angel's got the Chevy.
 Azel says the singer will be here any minute.
 Bob got the mixer working.
 Gulachok is on the phone asking if someone will tape "On the Waterfront".
 One of the mixing levers on the SEG is making bad contact.
 Tell Pat Bob is on the phone.
 He took a tripod too.
 Nick called and said he will be in to use the synthesizer tonight.
 Abe says there is too much dust.
 Ralph will be back from Africa around the 28th.
 Ken is taking his bicycle out the door.
 Mickey is in the darkroom.
 Louise borrowed the vacuum.
 The phone bill is \$200.00.
 Nick's film crew took all the lights.
 Kost showed the boxing tapes to his friend in the hospital.
 Nam June ties a sweater around his stomach!
 The photograph shows Gus pissing.
 Percy's dance class looked at last week's tape.
 One battery started smoking.
 The Civic Theater was recording their own reading.
 Ralph hung aluminum foil for a background.
 Cleveland is making tapes about Azel.
 Harold made a nice tape on fascism.
 Bruce made a tape of the Awanda Club Olympics.
 Woody entertained a lot of people.
 The studio recording of Beggar's Opera is lost.
 Sherry and Ralph hung black and white sheets for a background.
 Jackson's tree tape is long.
 Nam June watches few tapes.
 The garbage goes out Monday and Thursday nights.
 Mark will call at noon.
 Abe made the Chroma Key switcher.
 Ken broke three windows.

Elliot came to talk about the cable show.
 Ralph collects machines.
 Ebook plays conga.
 All the equipment is scheduled for next week.
 The answering service is on.
 Shigeko made the tape of Duchamp and Cage playing chess.
 Tracy disappeared.
 The New York State Council on the Arts funds the Center.
 Sandy has a nice ass.
 Ken burned a vidicon tube.
 The phone is ringing.
 The microphones need new batteries.
 Nobody knows what Nam June's piece will be.
 Cam Three will do another recording in late October.
 The Zenith color monitor gives a bold image.
 Hollis worked with the synthesizer.
 Ralph makes funny remarks.
 Mark and Morgan did tapes on pollution.
 Sherry worked hard on the proposal to the Council.
 Bill likes to tape Arnie dancing.
 Mike does not focus the lens.
 The tape collection needs to be moved away from the window.
 Lee just checked out a portapack, playback and monitor until next week.
 Sherry checks the schedule.
 Cleveland will make a studio recording Wednesday night with twelve students on racial problems at East.
 One rule is, first come, first served.
 Danny wanted the electrical tape to fix his mother's iron.
 There is a print called "Frictionless Glider #8" by John Carter.
 The carpet has been stained.
 Mickey wants to learn the synthesizer.
 The phone is ringing.

Kenneth Dominick

The center is processes
 of exploration of television
 of learning how to use portable television
 which buttons and levers
 where the tape goes
 of deciding what to do with it
 experiment with no goals
 explain something say something ask something do something
 show a tape to friends to the club to the school board to the class
 watch a tape made by someone I do not know
 to express my self to myself to others
 of realizing
 that I am as important as dean martin heehaw abcnbccbs
 that I can express myself and concerns through tapes which
 others can relate and respond to
 that I have experiences which others have also
 often they are plain, sometimes happy and sad
 even sometimes unusual
 they are real
 and television should have a place for us
 without costumes or makeup or props
 us and our community
 of interacting with other people
 teachers, businessmen, unemployed, social workers, health department
 church groups, union members, service clubs
 old and young
 9 or 10 65 or more
 artists
 community
 of understanding
 that we are all people
 with things that are important to us
 and possibly to others
 that the TV media is a tool to use
 like pencil or paper
 that television must show our diversity
 that we can make television
 that television is people
 like me or different
 whose concerns are like mine
 or different

Sherry Miller

TAPE SCHEDULE

The following tapes will be shown on a continuous basis 1:00-5:00 p.m. Tuesday-Sunday, 12:00-5:00 p.m. Saturday. On days on which live performances will take place, some changes may be made.

System 1

Purple Lancer's Drum and Bugle Corps Jeff Alexander Autumn 1971
Hula Hoop Dance Wayne Olson Autumn 1971
Legion Parade Explorer's Post Spring 1972
Awanda Club Bruce Johnson Winter 1972
African Dances Percy Borde Summer 1971
Choir Mrs. Frietag Winter 1972
Lutheran Society for Worship and the Arts Wayne Fisher Spring 1972

System 2

Farmer Dewing Brian McGee Fall 1971
Brian Jones and Arnold Zane Bill Jones Summer 1972
Unknown Long Hair Rapping anonymous
Any Woman's Blues Steven Britton Spring 1972
Nam June Paik Meets Mr. Peterson Mr. Peterson Winter 1972
Pollution: Public Opinion Mark Levinson Spring 1972
Bridge Mark Spencer Summer 1971

System 3

Man vs. Man Peter Boris and Gary Iacovelli Winter 1971
Pete Pavlisak Jim Stento Spring 1972
Southern Wildlife Gus Ward Winter 1972
Card Game Mark Spencer Summer 1971
Ropes Steven Zunic and Marshall Brown Spring 1972

System 4 AV 5000 and one color monitor

Woody Vasulka Workshop Collective studio production Fall 1971
Nick Ray Ralph Hocking Spring 1972
Tree Movie Jackson MacLow and Kenneth Dominick Spring 1972
Nam June Vacuuming Kenneth Dominick Spring 1972
Birch-Bark Canoe Building Kenneth Dominick Summer 1972
Jamie Dearing and Carlota Corday Winter 1971
Boxing: Scranton, Pa. Jim Stento and Kenneth Dominick Summer 1972
Nigeria Tapes Ralph Hocking Summer 1972
Tom Rietman Group Collective studio production Spring 1972
Beggar's Opera Collective studio production Autumn 1971
Civic Theater Ralph Hocking and Civic Theater members Winter 1972
Cam Three Collective studio production Autumn 1971
Bedford-Stuyvesant Kids Taps Angel Nunez Summer 1970
Mike Gulachok Autumn 1971
Steven Britton Winter 1972
Ralph's Fish tape Ralph Hocking 1971 Synthesizer tape Ralph Hocking 1971
Mountain Road: Northern England Ralph Hocking 1971
Talent Search Cleveland Mack 1971
Ocean, Sag Harbor Ralph Hocking 1972
Morgan Crawford Winter 1972





EVERSON MUSEUM OF ART
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Syracuse, New York 13202